

RADIO SCRIPT

Knox Reeves Advertising, Inc.

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CONTINUITY NUMBER #2536

DATE OF BROADCAST OCTOBER 16, 1944

DATE OF RECORDING

DAY MONDAY TIME 5:30 - 5:45 CWT

NETWORK OR STATION BLUE

PRODUCT ADVERTISED WHEATIES

PRODUCTION NOTES:

NAME OF PROGRAM JACK ARMSTRONG, THE ALL-AMERICAN BOY

PROGRAM DESCRIPTION JACK ARMSTRONG AND THE BLACK JOSS

OPEN: WHEATIES -- EBP -- dramatized

CLOSE: Nourishment

CHARACTERS:

REMARKS

JACK
BETTY
BILLY
UNCLE JIM
DIAMOND JOHN

COMMERCIAL CHARACTER

MAN

JACK ARMSTRONG
WHEATIES
MONDAY, OCTOBER 16, 1944

#2536

OPENING COMMERCIAL

BUSINESS: 1 CROWD CHEER GOING INTO CONCERTED CHEER -- RAH! RAH! RAH!
2 JACK ARMSTRONG!

ANNOUNCER: 3 JACK ARMSTRONG -- THE ALL-AMERICAN BOY!

BUSINESS: 4 THEME

ANNOUNCER: 5 WHEATIES -- "Breakfast of Champions" -- bring you the thrilling
6 adventures of Jack Armstrong, the All-American Boy!

7 I'm sorry about this, fellows and girls, but maybe I won't
8 be able to talk to you very long today. You see a man just
9 called and said he was rushing right over to see me, I think
10 he'll be here any minute. Of course, when....

SOUND: 11 DOOR BURSTS OPEN. RAPID FOOTSTEPS

MAN: 12 (CASPER MILQUETOAST TYPE) Pardon, me, sir, are you the Mister
13 MacCormack of whom my children fondly speak?

ANNOUNCER: 14 Why I hope so. And you?

MAN: 15 Well, I'm sort of the man who called you, remember?

ANNOUNCER: 16 Oh yes. Let's see, you said you couldn't talk over the phone
17 didn't you?

MAN: 18 That's right, Mister MacCormack. You see my children, two
19 growing boys, have pretty sharp ears. I couldn't possibly get
20 away with anything over the phone that they wouldn't overhear.

ANNOUNCER: 21 Well, what's the problem?

MAN: 1 I'll be as quick as possible about that. First, I'd better
2 explain that I am a man who likes to eat -- often and well.
3 Naturally, then, you can see that I must be terribly fond of
4 starting my breakfast with a heaping bowlful of WHEATIES with
5 plenty of milk and fruit.

ANNOUNCER: 6 That's natural enough. Anybody who likes good food would enjoy
7 eating WHEATIES. Go on with your story.

MAN: 8 Well, you see every night on my way home from work I buy one
9 package of WHEATIES. I take this package of WHEATIES home with
10 me and put it in the kitchen.

ANNOUNCER: 11 Come, come sir, let's get to the interesting part of the story.
12 Do you mean to tell me that you eat one whole package of
13 WHEATIES every morning at breakfast time?

MAN: 14 Oh no, indeed sir, I do not. In fact that's the trouble. You
15 see, my two boys like WHEATIES, too. I've brought them up
16 right. And by the time I get up for my breakfast -- I'm a late
17 sleeper you see -- there are only a few of those big, golden,
18 tender WHEATIES flakes left for me. Often my whole day is
19 ruined. Please, mister MacCormack can't you stop telling my little
20 boys to eat WHEATIES? Maybe just for a day or two?

ANNOUNCER: 21 I couldn't do that, sir. I want to see everybody have the fun of
22 starting their breakfast with a big bowlful of WHEATIES --
23 "Breakfast of Champions".

MAN: 24 But how about me? I like fun, too.

ANNOUNCER: 1 Look. Have you heard of the Extra-Big-Pak?

MAN: 2 The Extra-Big-Pak? What is it?

ANNOUNCER: 3 A package of WHEATIES -- a giant package of WHEATIES that gives
4 you 50% more of those crisp flakes than the regular size.

MAN: 5 Say! That sounds good. Plenty of extra helpings in that
6 package, eh?

ANNOUNCER: 7 That's right. And I'll bet plenty of you fellows and girls will
8 go for the Extra-Big Pak, too. Just look for that familiar
9 orange and blue WHEATIES package king size -- the Extra-Big-Pak.
10 There's a giant size WHEATIES package that'll keep you supplied
11 with plenty of helpings of America's favorite whole wheat flakes.
12 Put in your bid now for WHEATIES -- in the Extra-Big-Pak.

LEAD-IN

ANNOUNCER: 1 And now, Jack Armstrong, the All-American Boy!

SOUND: 2 POLICE CAR SIRENS OFF MIKE:

ANNOUNCER: 3 Police cars are winding their way through the narrow streets of
4 Chinatown in Brisbane, Australia, as Jack Armstrong and his
5 companions face an unpleasant situation in one of the blind
6 rooms behind the Joss House. Jack thought they were trailing
7 Diamond John, but, cleverly, he was luring them to his hideout
8 in Chinatown. Then, holding them as prisoners, he sent a note
9 to Uncle Jim and asked him to come to his place of hiding.
10 There the oil gambler demanded that he be given exclusive
11 information on any oil resources that Jack and Uncle Jim
12 discovered on the expedition they will soon start into the
13 Australian bush. Uncle Jim cleverly stalled Diamond John off,
14 for he had left the gambler's note where the police would find
15 it. Meanwhile, Jack and his friends escaped from the room in
16 which they were being held prisoners and found their way into
17 the secret compartment inside the big idol in the Joss House.
18 From there, by means of a system of interphones and photo-
19 electric eyes, they could watch and hear everything going on in
20 all the hidden rooms. They have just seen Diamond John's
21 reaction to the police sirens. Listen:

SOUND: 1 POLICE SIRENS OFF MIKE BUILD UP:

BETTY: 2 Look, Jack. Diamond John has drawn an automatic. He's going
3 to kill Uncle Jim.

BILLY: 4 Hey, that looks serious. Can't we do something to stop that?

JACK: 5 How can we? We're here inside the idol. They're in one of the
6 secret rooms.

BETTY: 7 We don't even know which room, either. Or how to reach it.

JACK: 8 Right. I don't know how we can help Uncle Jim at all.

BETTY: 9 Good grief. We don't have to sit here and see him murdered, do
10 we?

BILLY: 11 Oh golly! I don't like this.

JACK: 12 Wait. What's Diamond John going to do?

BETTY: 13 Jack, switch on that interphone again. Diamond John is talking.

JACK: 14 O.K. I just hope he doesn't hear the switch click. We don't
15 want him to know we're listening. There. I'll throw the switch.

SOUND: 16 THROW SWITCH. POWER HUM IN BACK OF.

BUSINESS: 17 DIAMOND JOHN AND UNCLE JIM COME OVER INTERPHONE:

DIAMOND J: 18 Hah. You tell me that you did not inform the police. But
19 they are coming.

UNCLE JIM: 1 Not at all, Diamond John. I didn't tell you I had not
2 informed the police. I said I had not told the police that you
3 had sent for me. But I did leave your note where Sergeant
4 Maguire could find it.

DIAMOND J: 5 Well, what is the difference? It is just a subterfuge. You
6 have double-crossed me.

UNCLE JIM: 7 That may be. But you have double-crossed a good many people.
8 Besides, the police are after you, and it is the duty of everyone
9 to help the police.

DIAMOND J: 10 Well, it will do you no good. And it will not help your young
11 friend, Jack Armstrong. Or Betty or Billy.

UNCLE JIM: 12 Where are they, Diamond John? You'd better liberate them
13 before the police get here.

DIAMOND J: 14 (LAUGHS) Ah, no. I will not release them. And I will not
15 release you. You are going to be wiped out - all of you.

UNCLE JIM: 16 What do you mean?

DIAMOND J: 17 Just what I say. I mean, you have double-crossed me. I will
18 see that you do not make the expedition into the bush country.
19 Keep your hands up. Do not move.

UNCLE JIM: 20 So, you're going to add murder to your other crimes?

DIAMOND J: 21 It will not be recognized as murder. No. The police can never
22 hold me for what I am going to do with you and with Jack
23 Armstrong and your niece and nephew. Oh, don't think I am
24 going to shoot you. No. Nothing so crude - or so easy for you,
25 unless of course you force me to it.

UNCLE JIM: 1 No. I suppose not. Trust you to do an artistic job even of
2 killing somebody.

DIAMOND J: 3 Thank you. There is a compliment. Yes, I am an artist. You
4 will see. Sit down in that chair. Move, or I may be forced
5 to pull this trigger after all. That would be distasteful
6 to both of us.

UNCLE JIM: 7 I'll sit down. But I warn you, Diamond John, if you come
8 within arm's reach of me, I'm going to break your jaw.

DIAMOND J: 9 (LAUGHS) I do not worry about that. Keep your hands up. I
10 am opening this closet door. I do not need to come within
11 arm's length.

SOUND: 12 OPEN DOOR OVER INTERPHONE:

DIAMOND J: 13 See. Here hangs a rope I always have handy. You did not know
14 that once I am the champion trick roper of Texas, did you?
15 No. Well, watch. Hah. I flip the loop and it goes over your
16 head -- see? I pull it tight, then I throw one, two, three
17 half hitches, and a fourth. There. And you are all tied up
18 in the chair. Now you cannot use your hands to poke me in the
19 jaw.

UNCLE JIM: 20 No. But whatever you intend to do, you'd better do in a
21 hurry. The police sound as if they were breaking in.

SOUND: 22 SIRENS AND HEAVY POUNDING BACK OF:

DIAMOND J: 1 Oh sure. The police are breaking into the Joss House. But it
2 will be a long time before they find these rooms in back.
3 There are too many secret passages. This, my friend, was once
4 a hidden Tong headquarters. I have hired it for my use since I
5 have been in Australia.

SOUND: 6 MORE AND HEAVIER POLICE SOUNDS. ADD POLICE WHISTLES, ETC.
7 BACK OF:

UNCLE JIM: 8 It sounds to me as if the police were making mighty good
9 progress.

DIAMOND J: 10 Oh they have a long way to go. They are only just now breaking
11 into the Joss House. The temple attendants make it as
12 difficult as possible. There, you are tied tight now.

UNCLE JIM: 13 Well, what's the next step in your plan? You'd better hurry.

DIAMOND J: 14 You are anxious that I should hurry? Well, I ^{am} almost ready now
15 to finish the job. Look here. In the closet I have a fire
16 bomb. It is self igniting and filled with gasoline. In a
17 moment I will toss this into that corner. It will explode and
18 as quick as you can wink your eye, a fire will start that
19 will wipe out all of Chinatown.

UNCLE JIM: 20 You murdering dog!

DIAMOND J: 21 Oh now Colonel. This is not murder. I do not deliberately
22 kill you. But if you, here and Jack Armstrong and his
23 companions in another room, are killed by the fire -- well, that
24 is just an unfortunate - yes, even regrettable accident. (LAUGHS)

UNCLE JIM: 1 That sounds like the way a crooked mind like yours would work.

DIAMOND J: 2 You mean a clever mind, my friend.

SOUND: 3 POLICE SOUNDS UP. POUNDING OF AXES. SPLINTERING WOOD BACK OF:

DIAMOND J: 4 Hah. Those police. They are breaking their way into that Joss
5 House with axes now. Perhaps it is time for me to find a
5 secret passage and depart. Goodbye, my friend. Goodbye.
6 Watch this fire bomb. I will toss it into the farthest corner,
7 so -----

SOUND: 8 DULL RUMBLING EXPLOSION AND BEGIN FIRE SOUNDS BACK OF:

DIAMOND J: 9 Goodbye, Colonel. I leave you now, to your fate.

SOUND: 10 DOOR OPENS AND CLOSES

BETTY: 11 Good heavens. Look at that fire. There are flames all across
12 one side of the room already.

BILLY: 13 He's trying to murder Uncle Jim. And us, too.

JACK: 14 You're right. If we hadn't found a way out of that blind room
15 we'd be trapped in there just as Uncle Jim is.

BETTY: 16 Well for mercy sakes. What are we going to do? We've got to
17 get to Uncle Jim and get him out of there.

BILLY: 18 I'll say we have. But we don't even know which room he's in.
19 I mean, all these rooms are blind and secret.

BETTY: 20 Wait a moment. Jack, Uncle Jim can hear us through that
21 interphone, can't he?

JACK: 1 Sure. If we throw this cam. There -----

SOUND: 2 CLICK OF CAM. ADD TO POWER HUM BACK OF:

BETTY: 3 Good. (CALLING) Uncle Jim! Uncle Jim! Don't get frightened.
 4 We're going to get you out of there.

UNCLE JIM: 5 (OVER INTERPHONE) Betty! Billy! Where are you? Where's Jack?
 6 Are you all safe?

BETTY: 7 Yes, we're safe. Jack is here.

JACK: 8 We escaped from the room where Diamond John had us locked up.

BILLY: 9 Yeah. We found a secret passage. This dive is full of those
 10 things.

BETTY: 11 That's right. We can't make head or tail out of any of them
 12 yet.

UNCLE JIM: 13 But where are you?

JACK: 14 We're inside the big idol in the Joss House -- the Black Joss.
 15 There's a battery of photo-electric eyes in here and an
 16 interphone system. We can see into every one of the secret
 17 rooms behind the temple.

BETTY: 18 We've been watching Diamond John and you. Good grief, that
 19 fire is building up in there.

BILLY: 20 I'll say it is. The smoke is getting so thick we can hardly
 21 see you.

UNCLE JIM: 1 (COUGHING) You'll have to get me out of here very soon. I
 2 can't take this smoke long.

JACK: 3 That's what we want to do, Uncle Jim. Get you out of there.
 4 But we don't know which room you're in. Or how to get to you.

UNCLE JIM: 5 That is a predicament. I don't know how to help you.

JACK: 6 Wait. I've got an idea. We were in one long blind hall that
 7 had nine doors opening off to it. You must be in one of those
 8 rooms.

BETTY: 9 That's right. But nine of them, Jack! We can't break into all
 10 of them. We won't have time.

JACK: 11 I know. I know. But if we find that hall, and Uncle Jim will
 12 just keep yelling and making a noise, we may be able to locate
 13 which room he's in.

BILLY: 14 Right. Then all we'll have to do is bust down the door and
 15 drag him out.

BETTY: 16 And get out of here ourselves.

JACK: 17 That's right. But we'll have to hurry. In a mighty short while,
 18 this whole building - in fact, all the buildings that are
 19 joined by these secret passages, are going to be a mass of flames.

BILLY: 20 You're not kidding! And the Fire Department may be up against
 21 it to save Chinatown. Maybe a big section of the city.

UNCLE JIM: 1 You've got to do something to help me out, Jack. One side of
 2 this room is a mass of flames now.

BETTY: 3 It certainly is. We can see it. Come on, Jack. We've got to
 4 do something.

JACK: 5 Right. You start yelling, Uncle Jim. We'll see if we can
 6 locate you by sound.

UNCLE JIM: 7 Right. But hurry. (SHOUTING. FADE OUT) This way! This way!
 8 This is the room! (AD LIB)

JACK: 9 O.K. Come on. While he's yelling, let's try to trace the
 10 sound out in the hall.

BILLY: 11 Whoa. Wait a moment. Here are two doors. Which one, Jack?

JACK: 12 Eh? Sa-ay, wait. That one is the one we came in by.
 13 That leads to the passage under the dock. We know
 14 that.

BETTY: 15 Yes. But we don't know where the other one leads to.

JACK: 16 It may be to that long hall. Let's hope so. Open the door,
 17 Billy.

BILLY: 18 O.K. Here goes ---

SOUND: 19 DOOR OPENED BACK OF

BILLY: 20 We draw a blank. Just a flight of stairs.

JACK: 21 Well, O.K. Go on up. Go on -----

BILLY: 1 Wait. Wait. Look here. On the wall. A fire extinguisher
2 and a fire axe.

JACK: 3 Hot dog! What do you know? These may come in handy -- if we
4 find the room where Uncle Jim is.

BETTY: 5 If we find it. Oh, Jack - we've got to find it. And we
6 haven't much time.

BILLY: 7 Don't get panicky, Betty. Let me yank this fire extinguisher
8 down. Doggone it, how is this fastened?

JACK: 9 Easy, Billy. You're getting a bit panicky yourself. Lift
10 it. That's it. It's hanging on a hook.

SOUND: 11 CLANK OF FIRE EXTINGUISHER AS IT IS LIFTED OFF HOOK.

BILLY: 12 Oh yeah. Hah. There ---

JACK: 13 And I've got the fire axe. Come on. Up these stairs. Hurry!

SOUND: 14 SCURRYING OF FEET UP STAIRS BACK OF:

BETTY: 15 They've got to lead somewhere.

JACK: 16 There are certainly enough crazy passages in this crazy
17 building. Here's the top. And a sharp turn left. Oh, a door---

BILLY: 18 Open it, Jack. Open it.

JACK: 19 O.K. Take it easy, Billy.

SOUND: 20 RATTLE OF DOORKNOB:

BILLY: 21 It isn't locked, is it?

JACK: 1 If it is, I've got the little tool to break it down with.. This
 2 fire axe is sure a find.

BILLY: 3 Well, swing it. Swing it!

JACK: 4 Easy, Billy. You're excited. I don't have to. The door is
 5 unlocked. There.

SOUND: 6 OPEN DOOR BACK OF:

BILLY: 7 Well. Why didn't you say so? Come on.

JACK: 8 You didn't give me time. Hum-m-m-m. Where have we come out?

BETTY: 9 Is it another blind room? No. Oh, Jack --

JACK: 10 This is swell. We've landed right in the long hall we were
 11 looking for. This door is one of the nine.

BILLY: 12 That's luck for you. And sa-ay. Doggoned if I don't smell
 13 smoke.

JACK: 14 I do, too. There seems to be some in this hall. Listen --

UNCLE JIM: 15 (FAR OFF MIKE. FADE IN SLOWLY) This way! This way! Jack!
 16 Here I am! This is the room! Hurry! Hurry! (AD LIB AND
 17 CONTINUE IT AS BACKGROUND UNTIL JACK LOCATES HIM)

BETTY: 18 That's Uncle Jim's voice. Hear him?

BILLY: 19 Hot dog! We're on his trail now. But wait a minute. Which
 20 way does that voice come from? Up the hall or down?

BETTY: 21 Well listen. Stop talking. Let's see we can locate it.

UNCLE JIM: 1 (HIS AD LIBBING UP A BIT THEN, BACK OF)

BILLY: 2 It's that way. Down the hall. That's where it comes from.

BETTY: 3 I don't think so. You're wrong. It comes from the other way.

JACK: 4 It's hard to locate. I agree with Betty, though. It's up the
5 hall. Come on --

SOUND: 6 SCURRYING FOOTSTEPS BACK OF

BILLY: 7 Sure. There are more doors up that way, too. We'll have to
8 listen at every one of them.

JACK: 9 Never mind! Let's hurry.

BETTY: 10 Here's a door. Wait. No --

BILLY: 11 Not from there. I tell you, we're going in the wrong direction.

JACK: 12 No, we're not. Keep going.

BETTY: 13 That voice it getting stronger.

JACK: 14 Sure it is. Listen at this one. No -- No.

BETTY: 15 Not that door, Jack. But we're getting closer. Thank goodness
16 Uncle Jim can still yell.

BILLY: 17 I'll say. Hey! Hey! Listen here --

JACK: 19 You've found it. This is the room. (CALLING) O.K., Uncle
20 Jim. We've found you!

UNCLE JIM: 1 (EVIDENT AGONY) Hurry, Jack. Hurry. I haven't long. The
2 smoke is terrible. (COUGHING HARD)

BETTY: 3 Open that door. Hurry --

SOUND: 4 RATTLE OF DOORKNOB BACK OF:

BILLY: 5 What do you think I'm trying to do? Doggone this door.

BETTY: 6 It's locked. Let Jack at it with the axe.

JACK: 7 Right. Stand aside, Billy. Look out -- Hah --

SOUND: 8 BEGINS POUNDING WITH FIRE AXE. SPLINTERING DOOR. ETC. BACK OF:

BILLY: 9 Cut the lock out, Jack. That's the quickest way.

JACK: 10 That's what I'm trying to do. These are mighty stout doors.

BETTY: 11 These Chinatown buildings must have been built like forts.

JACK: 12 They were. Some of those Tong wars were mighty ugly battles.
13 Hah. Now things begin to give way.

BILLY: 14 Keep at it. A couple more strokes, Jack.

JACK: 15 If I can cut that panel out -- Hah --

BILLY: 16 Wait. Wait. Let me grab that piece of board. I'll yank it
17 out. Wait until I put down the extinguisher. There --

SOUND: 18 CLANK OF FIRE EXTINGUISHER BEING SET DOWN:

BILLY: 19 O.K. Hah. Here it goes --

SOUND: 20 SPLINTERING BOARD. THEN FIRE SOUNDS UP BACK OF:

BETTY: 1 Good! Good! It's open. Oh mercy! The smoke --

BILLY: 2 Flopping mackeral! This is thick!

JACK: 3 Grab your fire extinguisher, Billy.

BILLY: 4 I've got it. Let's go.

BETTY: 5 Uncle Jim! Uncle Jim! Where are you? Oh, the smoke --

UNCLE JIM: 6 (COUGHING) Here, Betty! Hurry, Jack! Hurry -- I -- I can't
7 -- last -- much --- longer ---

BETTY: 8 Please, Uncle Jim. Oh Jack! Find him. The smoke. (COUGHING)

JACK: 9 Where are you, Uncle Jim? Where ----

BILLY: 10 Hey, here he is. Look. On the floor.

BETTY: 11 Good grief. The chair he's tied in tipped over.

JACK: 12 He tipped it over, himself, Betty. Uncle Jim was wise enough
13 to know that the air closest to the floor has the least smoke.

UNCLE JIM: 14 (COUGHING) That's right, Jack. Untie me. Cut me loose.
15 Those flames --

BETTY: 16 Goodness, yes. Look at the fire, Billy. For goodness sakes,
17 use that extinguisher.

BILLY: 18 Huh? Oh yeah. I forgot I had it. I'll cut loose with it.
19 Hah---

SOUND: 20 HISSING AND SPUTTERING ADDED TO FIRE SOUNDS:

JACK: 1 That's the ticket. Drive back those flames while I cut
2 Uncle Jim loose. Just a second, Uncle Jim.

BETTY: 3 We'll have you free. It's easier to untie him, Jack. Look.
4 He's just tied with a lot of half hitches. Behind his back.
5 Here --

JACK: 6 Guess it is easier. O.K. I'll set the chair up, Uncle Jim.
7 Ugh -- ah --

SOUND: 8 SCRAPE OF CHAIR ON FLOOR BACK OF:

UNCLE JIM: 9 Hurry, Jack. Hurry. The smoke is getting to me fast.

BETTY: 10 Come on. Let me get hold of that rope. Hah --

JACK: 11 Good. This way, Betty. Unwind it. Watch it. His head is
12 sagging.

BETTY: 13 Uncle Jim! Don't pass out now. Oh hurry, Jack. Finish the job.

UNCLE JIM: 14 You'll have to hurry ---

JACK: 15 In just a moment. Now your feet. There. You're free. Can you
16 stand?

UNCLE JIM: 17 I'll try. I'll----Ugh.....

BETTY: 18 Up. I'll help you. Steady ---

SOUND: 19 FOOTSTEPS BACK OF

JACK: 20 Get him to the door. Quick! Come on, Uncle Jim, I'll take
21 your arm.

UNCLE JIM: 1 I feel very weak in the legs. This smoke --

JACK: 2 Come on, Billy. Fall back.

BILLY: 3 O.K. Go ahead. I'm following you. Keeping back the flames.
4 Gee, this is getting to be a terrible fire.

BETTY: 5 We're going to be trapped if we're not careful. Here, Uncle
6 Jim. This way ---

JACK: 7 Through the door. Into the hall. O.K. Now to the right. Turn
8 to the right. This way --

BETTY: 9 Are you sure, Jack? There's a terrible lot of smoke. I feel
10 all confused.

JACK: 11 Yes. Yes. To the right. I'm sure.

BETTY: 12 O.K. But where are we going?

BILLY: 13 That's right. We don't know how to get out of here.

JACK: 14 Our only chance is down under the dock.

BETTY: 15 We'll never find our way back there. Jack, the police are
16 pounding their way in somewhere.

SOUND: 17 THUDDING OF AXES. FIRE SOUNDS. POLICE WHISTLES

JACK: 18 I know it. But where? How do we reach them?

BILLY: 19 That's what I'd like to know. There are so many doors and
20 crazy secret passages.

JACK: 1 That's what I mean. We're liable to blunder into one of them
2 and be trapped by that fire.

BETTY: 3 That's what I'm afraid of if we try to find our way out under
4 the dock, too.

JACK: 5 Well, if we can find the door that let us up into this hall,
6 we'll be O.K.

BILLY: 7 It's this way, Jack. I left it open.

JACK: 8 I'm sure glad you did. In this smoke we'd have a hard time
9 trying to find it.

BETTY: 10 But where is it? I don't see it, Billy.

BILLY: 11 It's down this way. On our left. Listen to that fire....

SOUND: 12 FIRE SOUNDS BUILDING UP TO END OF PROGRAM BACK OF:

JACK: 13 It's spreading terrifically fast. Believe me, I'm glad we
14 were able to get you out of that room, Uncle Jim.

BETTY: 15 It must be a furnace by now.

UNCLE JIM: 16 We've all got to get out of here. And soon, too. Nothing
17 can check this blaze.

BILLY: 18 It's a cinch this old fire extinguisher won't. I'm going to
19 leave it here in the hall.

JACK: 20 Hang onto it. We may need ^{it} to fight our way through a tight
21 place.

BILLY: 22 But it so clumsy to carry.

BETTY: 1 Hang onto it. Hang ---- Oh look. Is this the door? It's
2 open.

BILLY: 3 Yes. That's it. And stairs down. Yep, this is the way we came
4 up. Listen to that fire --

BETTY: 5 Oh, look at the flames, too. They're eating under the doors,
6 Look ---

JACK: 7 If we don't watch out, we're liable to be surrounded. Go on
8 down these stairs. Hurry ---

SOUND: 9 FOOTSTEPS HURRYING DOWNSTAIRS:

BETTY: 10 Come on, Uncle Jim. Can you make it?

UNCLE JIM: 11 I think so.

JACK: 12 Through this door. Hah --

SOUND: 13 OPEN DOOR BACK OF:

BILLY: 14 Oh boy. The fire is in here. This is the inside of the idol.

JACK: 15 Good night! I think the whole Joss House is on fire.

BETTY: 16 Hurry. That other door. Open it. We may be trapped in here.

BILLY: 17 Gee whiskers, yes. Yank it open, Jack.

JACK: 18 Right. Hah ---

SOUND: 19 ANOTHER DOOR OPENED HURRYING FOOTSTEPS BACK OF:

BILLY: 20 This is it. Smell the water? Come on. Down here. Under the
21 dock.

BETTY: 1 But good grief. Look at the fire. There are flames everywhere
 2 Down here, too.

JACK: 3 Quick. To the left. The fire has eaten its way under the dock.
 4 We haven't much time.

BETTY: 5 I'll say we haven't.

BILLY: 6 Where's that opening? Hey, if we get trapped under here, it's
 7 the end. Listen ---

SOUND: 8 ABOVE FIRE SOUND, GIVE US WHOOPING SIRENS:

JACK: 9 That sounds like a fire boat. If we can find that opening
 10 and drop down into the water under the dock --

BILLY: 11 Right. We can swim out and that fire boat will pick us up.

BETTY: 12 Think you can swim, Uncle Jim?

UNCLE JIM: 13 I'm sure of it. Water would be mighty welcome, too.

BILLY: 14 Oh boy. There's the opening. Hurry! There's plenty of fire
 15 around here.

JACK: 16 Quick. Get through this hole here. Lower yourselves into the
 17 water. Betty, you go first..

BETTY: 18 Right. Watch Uncle Jim. I'll let myself down. Hah. There.

SOUND: 19 SPLASH, THEN WATER SOUNDS CLOSE UP BACK OF:

BETTY: 20 Come on, Uncle Jim. Drop down here. Quick! I'll help you.

UNCLE JIM: 1 Right. Ugh--ah-- Here I come.

SOUND: 2 CRASHING OF FALLING TIMBER:

BILLY: 3 For the love of mike, come on, Jack. Overboard. Things are
4 going to pieces up here.

JACK: 5 O.K. Believe me, we'll have to get out from under the dock
6 before it collapses, too. Let's go, Billy.

SOUND: 7 OVER FIRE SOUNDS, SIRENS, ETC - SPLASHES AS THEY DIVE OVERBOARD.

LEAD-OUT

ANNOUNCER: 1 They'd better get out from under that dock before it
 2 collapses. That sounds like a mighty ugly fire. Diamond John
 3 Drummond certainly started something when he tried to cover
 4 up his trail and prevent Jack Armstrong and Uncle Jim from
 5 starting on their expedition into the bush country. But there
 6 will be other menacing figures crossing their trail, too, so be
 7 sure, all of you to listen in tomorrow to the next thrilling
 8 episode of Jack Armstrong and the Flying Tiger.

JACK ARMSTRONG

WHEATIES

MONDAY, OCTOBER 16, 1944

#2536

CLOSING COMMERCIAL

ANNOUNCER: 1 Now, remember, fellows and girls, these busy fall days with
2 outdoor sports on top of your schoolwork, call for plenty of
3 good nourishment to start the day right. So, eat a good, well-
4 balanced meal every morning. Start off with plenty of milk,
5 fruit and WHEATIES, "Breakfast of Champions".

BUSINESS: 6 THEME

ANNOUNCER: 7 This is Franklyn MacCormack saying good-bye for General Mills,
8 makers of WHEATIES -- "Breakfast of Champions" -- who invite
9 you to listen tomorrow to another episode of Jack Armstrong the
10 All-American Boy!